

Automatic Finger Control


A Scientific Method that gets at the very foundation of Musical Skill. Discloses fully the secrets that make it possible to learn to play any instrument easily and quickly. Taught only by the U. S. School of Music. For beginners and advanced pupils. Can be used in conjunction with any method of instrumental instruction.

SEVENTH EDITION

U. S. SCHOOL OF MUSIC
225 Fifth Avenue
New York

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Preface to the Second Edition

There is one point which I wish to stress at this appropriate time. It is something that will prove of great aid to every student of this advanced, intensely practical, time saving method. That is the habit of regular practice.

CHOOSE A DEFINITE PRACTICE HOUR

It has been suggested in the course, that you practice the exercises outlined night and morning. That is my best advice on the matter. There is a very definite reason for this. The things which you do just before you go to sleep at night are more apt to be remembered than those which you do at odd times during the day. That is the reason for choosing bed time for one period of exercise.

You will find that if you have given concentrated thought and attention to the bed time work, that in all probability **AUTOMATIC FINGER CONTROL** will be the first thing you think of in the morning. And this is just the time to clinch the bargain. Get busy at once and do the exercises over again.

If you follow this procedure, you will learn very rapidly, and soon, the muscles will begin to keep time with your brain, which, after all, is the secret of the whole thing.

But even supposing you cannot find it convenient to run through the exercises night and morning. I know that some of our students can't very well take the time first thing in the morning. Yet, you should definitely decide when you can most conveniently do the work, and then do it regularly at that same hour day after day.

FAVORING THE MIND

The mind is a most wonderful thing. One could devote years and years to its study. Indeed, many people already have, and even yet, we know very little about it. But out of all of the maze of study and experiment, we have discovered that the mind responds best under certain definite circumstances.

It is particularly interesting to note the little foibles of composers and writers. Some authors only write at night. Some only when standing at their desks. Some do their best work when out in the open.

Haydn always wanted to have on his finger the ring which Frederick the Great gave him, when he started out to write a composition.

Rossini liked to write in bed. So did our dearly beloved humorist, Mark Twain. And so it goes. Funny in one way, and yet, not funny at all. These people are merely favoring the peculiarities of their own minds.

It is hard, especially hard for some people, to take the mind off from one subject and put it on another. Unless one is easily able to concentrate on the task at hand, the mind is bound to wander back to the thing we were thinking of previously.

AN AID TO CONCENTRATION

And yet, we must concentrate on these **AUTOMATIC FINGER CONTROL** exercises if we are to get the best and most out of them.

Experiment shows that if we plan to study at some definite time each day, the mind gets into the habit of responding at this particular time and is more ready to work than if we take up the practice at irregular intervals.

So choose some definite practice periods—bed time, and the first thing on arising if possible, but some definite time, at any rate. Then, once you have set aside that hour, observe it religiously as your practice period until something comes up that changes your whole mode of life sufficiently to warrant setting a new study hour. Never excuse yourself for even so much as a single day. Seven days a week is the best way to master **AUTOMATIC FINGER CONTROL**.

If you will follow these simple suggestions and the rules of instruction of this course, your progress is going to be sure, rapid, and very gratifying.

THE AUTHOR.

U. S. SCHOOL OF MUSIC

225 FIFTH AVENUE

NEW YORK CITY

Departmental Memo.

My dear Mr. Kemp:

It is indeed gratifying to report the remarkable success of the Course in AUTOMATIC FINGER CONTROL. The Sixth edition is exhausted, and I am placing a requisition for the Seventh.

There was never any question as to the unusual benefits that each student would derive from this new, quick way of learning his instrument. It is a fact established by tests and experience that training the muscles to work as fast as the brain — and training them away from the instrument so that the pupil has only this one thing to think about — does away with many hours of practice and develops a more perfect technique.

But the thing that pleases me most, is to see the way our students have taken hold of the work. It seems to me typical of the Spirit of Progress. People want the very best they can obtain in the way of instruction. They want to take advantage of every short-cut. And that shows great wisdom. Money can be replaced many fold. Books can be replaced. Homes can be replaced. Every material thing can be duplicated. But TIME, once spent is forever lost. It is the young man and woman who takes advantage of those things which save the minutes and hours and days who make the startling successes in the world.

So I feel that we are doing a great service to Humanity at large, and to every lover of Music in particular in bringing AUTOMATIC FINGER CONTROL to the fore. Indeed, I believe we would be justified in insisting that every one of our students — beginners or advanced — cover the work.

Every student who conscientiously follows the easy exercises outlined in this course is assured of becoming a better Musician in shorter time, with less effort, and a real Musician — not a mere player.

Cordially yours,

H. B. Longstreet.

HPL:V

Automatic Finger Control

INTRODUCTION

There are fifty-nine muscles in each arm, including the hand, which the Musician is called upon to use in his playing. If each of these are trained to the proper degree, the heaviest part of the task is accomplished, for not only does the control thus derived perfect technic and touch, it also helps to overcome nervousness, develops a velvety touch, becomes an invaluable aid to sight reading, and assists the student in gaining the power to accompany sympathetically and accurately at sight.

It is not necessary to exercise each of these muscles separately. By careful study, the method of AUTOMATIC FINGER CONTROL has been reduced to twenty-four weeks' work. The exercises should be practiced the required number of times twice daily, preferably upon arising in the morning, and again in the evening.

Each movement must be brisk, and as complete a contraction of the muscles involved as possible. Perform the work with one hand at a time rather than trying to use both hands at once. Close mental attention to the movement involved will increase the benefits derived, especially in the case of those exercises which require that you set one muscle working in opposition to another.

Do not, in your enthusiasm, practice these exercises more than directed, nor should you do them just before your work at the instrument.

This Course comprises 31 exercises. As you will see from the lessons, it is not enough that each exercise be practiced a single week. Sometimes you will be required to work on a single exercise for two weeks in succession and from time to time the exercises will be reviewed.

The 31 exercises have been collected and placed in numerical order at the back of the manuscript. The lessons are found in order at the front. At the bottom of each lesson page the exercises for the week are delegated.

After you have studied your lesson sheet, turn to the exercises required, for the week's work, study them carefully and practice faithfully.

Do not, under any circumstance, run ahead of your course. To get quick results, you must practice the exercises in the order given, devoting at least a week's time to each lesson.

If you are just starting to learn your instrument, complete the first two lessons in AUTOMATIC FINGER CONTROL before you take up the practice on the instrument. Then take up the first instrumental lesson and do it in conjunction with Lesson Three of AUTOMATIC FINGER CONTROL.

Always bear in mind that the main idea of this course is not the strength of the fingers, nor even their suppleness. The main idea is coordination between brain and muscle, training the muscles so as to overcome the tendency of the fingers to move more slowly than the mind. Therefore, give your entire thought and undivided attention to what you are doing as you practice the daily exercises. If you will do this, your progress will be rapid and sure.

LESSON 1.

You are starting something new - something that is going to play a BIG part in your musical success. The degree and speed of this success depends on one thing - YOU.

Take warning from the old adage-"A new broom sweeps clean."

You must strive for moderation in all things. During the first few weeks, you will be tempted to give too much time to the following exercises. During the later weeks, you may be tempted to neglect them because of the marked improvement which you have already received. But be determined. Go through with the entire course just as it is outlined. Do each exercise the exact number of times each period that is called for. And do the entire set both night and morning.

It is important that you do the various movements with considerable effort because the complete contraction of the muscles obtained in this way, tends to squeeze the blood out of them, thus drawing a new supply of fresh, nourishing blood in replacement. In this way, you not only strengthen the muscles by the movement, but you also feed both them and the nerves.

The fingers and wrists must bear a heavy part in the playing of any musical instrument, therefore, we will devote ourselves exclusively this week to strengthening these. If the muscles tire easily and tend to stiffen up, go a little easy the first few days, but do some work each and every day. The improvement will be all the more noticeable, as you are evidently unusually in need of stronger fingers.

Practice Exercises 1, 2, 3, and 4 this week.

LESSON 2.

How are the fingers this week? Did they feel effect of starting regular practice? Even if they did, the temporary lameness should be gone by now. And we must continue these same movements another week. Pluck, remember, is that spirit in man which fails to understand despair—which keeps a man up even when he seems to be down. Do not falter. Keep everlastingly at it.

We add, in this lesson, an exercise for the forearm. This is the next territory of importance to be brought under control. You will have no difficulty with this new exercise. The movement is of especial interest to students of the Piano and Organ, though every musician should have the muscles involved under perfect command.

One of the greatest joys in playing is the ability to read at sight, and to play accurately and with feeling.

AUTOMATIC FINGER CONTROL brings this finished ability more quickly than any other means, for it teaches you once and for all how to manage your fingers. The correct action soon becomes automatic, indeed, and then your full attention can be given to the beautiful hidden meanings of the piece you are playing. That is the highest meaning of technic—to be able to play without any thought of the mechanical "how."

If you are studying these lessons in conjunction with an instrument, it will be well, for the first few weeks to give more attention to the Finger Control exercises than to practicing on the instrument itself.

In this way, when finally you do begin to play, your advancement will be rapid and satisfactory.

For this week, practice Exercises 1, 2, 3, 4, and 5.

LESSON 3.

You should be coming along in good shape, now, so you are to have two new exercises this week. One of them is particularly for the hand. It is barely possible that this exercise of snapping the fingers open will cause the wrists to tire. Do not be discouraged by this. That is a sure indication that you are in particular need of strengthening of these muscles, and once they are built up, you will find yourself doing constantly better work on the instrument.

The second of the new movements is for strengthening the upper arm. Remember to take it easy at first until the shoulder feels strong enough to resist the strain that is brought to bear upon it. This valuable exercise will be continued next week.

Many students find it convenient to learn the exercises for the week by heart, and then practice them at odd moments as on their way to work. This is quite satisfactory, and if you are pressed for time, it is a good idea to get into this habit. BUT, be sure that you get in your two full periods each day.

Review work in any study is of utmost importance. After an exercise has been dropped from the current week's lesson, make it a point to do it, just the same, at least once or twice a day. In this way, not only will you be assured of losing nothing of the work that has gone before, but you will also progress faster with the new. All of the muscles depend more or less on each other, and what helps one, helps all.

And remember—decision of character outstrips even talent and genius in the race for success.

Exercises 5, 6, 7, and 8 this week.

LESSON 4.

Are you in tune?

The finest Stradivarius is only a sounding board and four strings—unless it is in tune. And then, it becomes a messenger of the soul, indeed.

So is it with each one of us. If we are in tune with the Infinite, the sky is blue vaulted above us; the birds cleave the sky with sweetest of music; there's a song in the heart, and a smile on the lips.

How can we hope to interpret the secrets of the Master-workers in Music unless we ourselves are in tune? Take stock of yourself each day and see if you are really living.

The new exercise this week is for strengthening the fingers as well as for limbering up stiff joints. Around each of the finger joints, there are transverse ligaments—bands of muscle which hold the lengthwise finger muscles in place and bind them to the bones.

Unless one is using his fingers in a special and unordinary way, these ligaments become stiff and inflexible, so that the movement of the fingers is greatly hindered.

It is absolutely essential that these muscles should be limbered up and kept soft and pliable if you are to get any satisfactory movement of the fingers at your instrument.

Do not overlook any of these exercises, new or old. Each is designed to accomplish a certain definite object. Each must be practiced a certain, definite number of times to get the best results.

This week, do Exercises 6, 7, 8, 9, and 10.

LESSON 5.

Test out your ideals.

What is it you have in mind to accomplish? Unless you have the way plainly charted before you, unless you are guided by the ever glowing light of a great ideal, you are almost certain to be dashed upon the rocks of failure.

We graduate from the School of Life only with the coming of Death. To some of us, Death comes early; to others, long years are granted for delving into the ever changing mystery of being. But withal, what we accomplish, is dependent on the ideal that guided and urged on our step.

Genius is infinite painstaking.

It is the determination bravely to learn the truth about ourselves and our fellow men. With a fixed determination and a fixed ideal, YOU are of genius calibre!

A month ago you set out to learn to play by the Short-Cut Method. This method holds unquestionable advantages which are available in no other way. It saves weeks of weary practice at the instrument because it enables you to work to the very best advantage when you DO play. It develops accuracy, speed and sympathetic understanding.

Here, then, is one ideal – the determination to learn to play, so that you can give joy to others, and so that you can take greater pleasure in self expression through the art of Music. The degree of your success will be measured only by the sincerity of your purpose. It's up to you!

As Charles Dana Gibson, the famous artist says –

"There isn't any trouble with the world, today. The trouble, if any, is with the people in it."

Exercises 7, 8, 9, 11, and 12.

LESSON 6.

You must take particular care with the wrist exercises in this week's lesson. Study the cuts until you are thoroughly acquainted with what is required, and then put considerable "steam" behind the movements.

The exercise for both hands together will call into play certain of the finger muscles and strengthen them to the necessary degree for playing. They will also help to free the transverse ligaments and thus relieve the fingers of stiffness.

In this exercise, as in every other, a feeling of fatigue or pain denotes a weak condition of the muscles. It means proceed with caution. It does NOT mean to drop the exercise. If the fingers get tired during the first few days of a new exercise, you may use less muscular resistance for a while, and in extreme cases, you may be excused from going through the movements the full number of times.

But always remember, too, that tired muscles are a promise of exceptional reward. If your need is great — if the muscles are particularly weak to start with — the benefits you derive from the proper strengthening and control of them will be positively amazing.

Elbert Hubbard said "Responsibilities gravitate to the person who can shoulder them; power flows to the man who knows how."

Conditions are unusually good for the rapid advancement of the man who has the will to conquer — and knowledge of the weapon in his hands. YOU have both, so I am expecting big things of you. You would not disappoint me, would you?

This week's work is Exercises 9, 11, 13, and 14.

LESSON 7.

Do you ever stop to think how truly marvelous is the Music of Nature? The babbling brook, the murmuring trees, the singing birds, the ocean's roar, the peal of thunder, the crash of storm, the lowing cow, the rustling grass; – all Nature sings. But how often we hear and failing to understand, miss much of the joy of life.

It is only as we understand Nature, and our Brother, and Ourselves, that we begin to understand God. With that understanding we begin in reality to live and to acquire.

"He who comprehends the nature of prayer" it has been said "bends not the knee. He towers in majesty. He goes forth to meet his own. He ascends the mount and speaks with God."

Or, as Emerson put it, "The things that are really for thee gravitate to thee."

The world is full of good things that are intended especially for you. But, if you want the best, you must be ready – through understanding, to receive the best.

You should be applying the benefits of the AUTOMATIC FINGER CONTROL Method to actual daily playing, now. Are you doing so?

Just to learn a thing and then stick it away in the closet of your mind is a poor investment of time, effort, and money. Put what you know into service, no matter what the subject may be. It is action that begets success and commands reward! Without action, the law of "two plus two equals four" would be an empty farce.

DO! And do the best you know.

Practice Exercises 11, 13, 15, and 16.

LESSON 8.

Irresolution is a worse vice than rashness.

He who shoots worst may sometimes hit the mark, but he, who shoots not at all can never hit it. Irresolution loosens all the joints of a state; like an ague, it shakes not this nor that limb, but all the body is at once in a fit. The irresolute man is lifted from one place to another, so hatcheth nothing, but addles all his actions.

It will pay you to think carefully on the above quotation from Feltham.

Also, consider the following beautiful paragraph on Faith.

Faith is like the primitive granite of old New England. Dig down deep and you come to it below all superimposed strata. Go to the summit of the highest mountains and you find it, on loftiest elevations. Faith begins as the basis of the infants knowledge; it ends in leading us to know the bigness, the grandeur of life.

On these two things, to large degree, depends your rapid success in learning to play through the Method of AUTOMATIC FINGER CONTROL. You must be filled with the faith and knowledge that each exercise has its particular place not only in strengthening the muscles, but in preparing you for the work to come. And knowing this, you must be filled with resolution to work and achieve that you never falter by the way — that you never miss a practice period.

The Exercises this week are 10, 13, 15, and 16.

LESSON 9.

Do you make it a point to keep physically fit?

We are learning that Music has a great deal to do with health, and surely health has much to do with your ability to produce Music.

Music is being used more and more in the hospitals for quieting and cheering the patients. Music played an important part behind the lines in the great war in the way of lending support and courage to those so sorely in need of it.

What, on the other hand, has health to do with Music?

Music is self expression. If that self which produces the melody be ill, the fact will be reflected in the playing. Music displays the hurts of the body and the hurts of the heart, as well. So it behooves us who would be musicians to keep well in mind and body.

To a great extent, this is just a question of common sense. Be thoughtful of your eating, your sleeping, and your exercise, and let Nature care for the rest.

But when misfortune of any kind does overtake you – and we are all caught at sometime or other – turn freely to your Music for relief. You will find it. Pour out your soul in the melody of your instrument. If there is bitter in the heart, let it come out. Get rid of it. If there is sadness, express it and replace it then with joy. If there is doubt, play on until at length comes peace again, and sweet assurance. Music brings health – and health lends joy to Music!

Practice Exercises 12, 17, 18, and 19 faithfully.

LESSON 10.

It is necessary to train the muscles to act quickly, accurately, strongly, and without easy tiring if you are to be a super-musician. In order to acquire the independent, individual movement of the fingers, they have to go through the "awkward squad" stage, it is true; but with the proper, thoughtful drilling, which these lessons, like an understanding officer gives, they soon become familiar with the commands and learn to obey orders.

Obedience is of absolute importance in learning AUTOMATIC FINGER CONTROL. First obedience that you must give to the written word of the lesson. And then obedience that you must demand of the muscles involved. When you want your finger or whatever it may be to perform a certain movement, do not accept anything short of perfection from it. Analyze each movement that seems to give trouble. Trouble - understand - is half removed.

If you demand perfect obedience from your fingers each and every time, it will not take long for you to establish that very desirable connection - or shall we say understanding - between the brain and the fingers which will free you from the usual drudgery of fumbling for the notes at the instrument, of only half comprehending what you are playing, and of getting tired when you should still be fresh and enjoying yourself.

Thus, the habit of correctness is established. If there be any good habits; surely, this is one of the best that a Musician could acquire. I commend it to you highly. It well repays your effort in gaining it.

Exercises 17, 18, 19, and 20.

LESSON 11.

Sometimes, as we go along in a course of lessons, we are inclined to lose sight of the original purpose. It often is well to look back and see what we set out to do, and what we are accomplishing.

In the first place, we started out to develop strength, flexibility, freedom of movement, independent action, and perfect control of each one of the fingers. Our purpose in doing these things is to enable one to save time in learning to play any musical instrument through specializing on the finger work which constitutes some nine-tenths of the battle. At the same time, other benefits are expected — greater self-reliance, greater accuracy in sight reading, and greater ease in accompanying.

In order to accomplish these ends, we have been freeing the joints from stiffness and lameness. We have been training the fingers to move more widely and more freely. And we have been developing the muscles, so that the fingers have been developed, strengthened, given greater speed and facility of action, and their endurance increased.

With greater strength, has come greater independence in action. By this time, you ought to be well started toward perfect control of each of the fingers.

Since the whole course is based on careful, scientific investigation, the work has been built up in difficulty as the lessons went on, so that there has been nothing really hard about them. They are interesting and progressive. That is as it should be. As the course proceeds, whether you have new or review work, bear in mind that what is given is exactly what you need, and what will help you most.

Practice Exercises 17, 18, 20, and 21.

LESSON 12.

Great thought precedes all greatness. No man is great whose thought is not great.

A pessimist and an optimist were discussing life from different angles. "I really believe," said the former, "that I could make a better world myself."

"Sure!" returned the optimist; "That's just what we're here for. Now let's get together and do it."

If you will get the right thought, and then get to work, you will accomplish your part in making a better world yourself. One of the things that the world looks to you to do is to supply it with music — to bring harmony to quiet its tired and jangled nerves — to bring joyous melody to liven the grief bound heart — and to bring an atmosphere of rest to the sick and weary.

With this lesson, you are completing the first half of the work on AUTOMATIC FINGER CONTROL. You have already had most of the movements that are necessary for the efficient playing of your favorite instrument. It still remains to make the habit of proper fingering second nature. So, although you will find the old exercises coming up from time to time in the remainder of the course, do not slight them. Indeed, your muscles should be so much stronger now, that you can afford to run through the exercises three times a day instead of only twice. Suppose from now on you get in a short practice period at noon, as well as night and morning.

Yes! It will be worth while. Think BIG thoughts about this, as well as about the rest of your daily tasks.

This week, work on Exercises 17, 18, 21, and 22.

LESSON 13.

FRIENDS!

Much has been said about friends - many beautiful things, many apt phrases rich with understanding. To me, a friend is one who understands me -- and loves me in spite of that fact.

One of my dearest friends is my piano, and I feel that every musician must consider his instrument in this light just as I do.

When I am tired and discouraged, or when I am joyful and full of hopeful expectation, it makes no difference what the mood, my piano responds to my every touch. It sings with me when I would sing. In minor chord it grieves to see me sad. It can be light and airy when I will; or if thought runs madly on and on, lightly touching the heights of exaltation or delving into mirey depths beneath - still I am not alone. And being not alone, I stand.

I want you to learn to think of your instrument as a Friend, for I know the endless joy that such a close communion is bound to give.

Would you have a friend? Then be one?

It applies with equal force as regards your instrument. You must understand it just as thoroughly as you long to have it understand you. That is where AUTOMATIC FINGER CONTROL should be a constant help to you. It enables you to understand your instrument so much better.

The exercises take on a simpler mien, now. That is only possible, however, because of the good work you have already done. Keep it up!

Starting Review. Practice Exercises 1, 22, 23, and 24.

LESSON 14.

Let me call your attention to the new exercise.

Its particular purpose is the strengthening of certain of the finger muscles which will be used quite often in playing, the limbering up of the fingers, and the stretching of the muscular covering of the palms. This exercise is not a difficult movement, by any means, but if you do it with considerable muscular resistance by the opposing sets, you will bring a large number of muscles into play at one effort.

The mind is a wonderful, yet peculiar thing. Some of the fads of great men typically exemplify this. For example, it is said that Gluck could only compose in the open air. When the spirit of composition took hold of him, he dragged his piano out on the lawn, and there evolved his beautiful harmonies. And yet, to me, do you know, that is not so peculiar after all. Gluck, I take it, wanted to get close to Nature.

All of us feel the urge to draw nigh to Nature. That is one of the reasons we so dearly love Music. Music is the portrayal of Nature at her best.

Another tale they tell is that Chateaubriand dictated his works in his bare feet. Elegantly attired down to the extremities, he padded softly up and down the floor, his thin, white feet and ankles very conspicuous on the dark rugs.

We all have peculiarities of living. And Musicians generally have similar peculiarities of playing. Do you know what yours are? Better take stock and see!

Practice this week Exercises 2, 23, 25, and 31.

LESSON 15.

If you use considerable muscular resistance in practicing the new exercise of this week's lesson, you will find that the muscles used will tire quite readily. This, remember, is proof that this particular work is badly needed. As the days pass, however, and these muscles are strengthened to the required degree, you will find yourself able to perform it a greater number of times and with perfect ease. As in every other walk of life, you don't get anything worth while without effort; but as with the other exercises of this course, results come surely and speedily.

Elbert Hubbard has said "Improve your opportunities, that's the thing! Decide on what you want to do and what you want to be and go after it! You'll win, and those fellows who chase the pee-wee, manipulate the pasteboards, and inhale cigarette smoke, will be coming to you for advice, to borrow money, and for passes to the poor house."

You notice he said "improve" your opportunities. He didn't use that old phrase about "grasping" them. And I believe this was intentional on his part. Opportunity doesn't come to us so much as is commonly said. Opportunity is ever with us. Opportunity is just what we make it. If we have the imagination to see the golden chances before us and to improve them, we'll make good.

You are enjoying an unusual opportunity in the Musical world in that you are permitted to learn to play your instrument the quick and easy way. Are you improving your opportunity?

Exercises 5, 25, 26, and 27.

LESSON 16.

In learning to lift weights, athletes start with a very light load, and by steadily increasing it a little at a time, they are eventually able to develop tremendous strength.

You remember that old story about the farmer's boy who, just a few years ago, made a practice of picking up a calf and carrying it across the barn yard. Of course, as the calf grew and became heavier, the farmer boy's strength increased. It had to, otherwise he couldn't have continued to carry the calf around. And so it went, month after month, year after year. And now, so they say, the farmer boy is able to throw the bull.

It's a terrible story, but we'll overlook that fact if only it impresses upon you one point I wish to make.

The new exercise in this week's lesson is based on the same principle as the weight-lifting methods. You will see that you apply auxiliary pressure for the finger muscles to work against. By using greater and greater pressure, you can develop almost any amount of finger strength that you may desire. So you should stick to the careful use of this exercise for many weeks to come.

Speaking of doing an exercise week after week, I sincerely trust that you are not neglecting your review work. You are studying these lessons for what you get out of them. If you really want to get your money's worth, you must keep going over the lessons time and again. And each time, I can promise you, you will find new benefits and pleasures.

Devote your time this week to Exercises 3, 6, 27, and 28.

LESSON 17.

ENERGY!

Energy is that mysterious something that has the power to do work – to get results.

We can't see energy, we can't smell or taste it, we can't hear it, nor is it anything we can feel. But its results – we perceive them everywhere.

The heat in our homes and bodies is the result of energy. The light that guides us by night and that brightens our daytime is the result of energy. The electricity that turns motors and carries our messages is another name for that indescribable something – energy.

But one of the greatest sources of energy is the human mind. Each one of us has within himself tremendous possibilities. We can work with our hands, or we can work with our heads. The choice rests largely with ourselves. And the difference between a hundred thousand dollar a year man and a ditch digger is from the ears up. Can one indiscriminately convert himself between these extremes? I don't know. It is claimed, however, that the average person uses only one-tenth of his inherent mental ability. And I am satisfied that the curse of the age is mental laziness. How far the ditch digger can rise, I believe depends wholly on how great an effort and sacrifice he is willing to make for his advancement.

Every properly guided effort for advancement does, eventually bear fruit. Move right up front in the forerank of Musicians! You can, for your effort is properly guided.

Exercises 4, 7, 27, and 28 comprise this week's work.

LESSON 18.

It is true that these are days of specialization, but one must be careful not to miss anything through too narrow a field of endeavor.

Take Music, for instance. You have taken the AUTOMATIC FINGER CONTROL Method to enable you to learn to play some instrument in quicker time than would otherwise have been expected. AUTOMATIC FINGER CONTROL is a specialized course.

Sometimes, musicians forget that there is another instrument or branch of Music save their own. That is where they make a mistake. Every Musician should fit himself to teach. I don't say that he should teach afterward, but he should understand his instrument so well that he is perfectly capable of teaching it. Indeed, I doubt if one truly knows a thing himself until he is able to teach it to others!

Many of our students make a business of teaching. Whether you are going to teach, or not, you should consider taking up some of the other courses in Music which run right along parallel with what you are doing. The Unit Lesson System for Voice Perfection is something that every Musician should have. It is a very novel method whereby it is possible to get specific benefits from each individual lesson. It is a complete Vocal Course, and also teaches Speech Making, Gesture, Overcoming Nervousness and Stage-Fright, How to develop a winning Personality, etc. Another course that you could take to advantage is the one in sight reading. It would be a constant help. Write for full particulars about enrolling for these.

Exercises 8, 14, 25, and 26.

LESSON 19.

If, as has been said, the purpose of words is to conceal thought, then it may be equally as well said that the purpose of Music is to reveal soul.

I don't suppose that there is a human being alive but that longs to be "understood." There are all too few in this world who are willing to give the time and thought and heart to the understanding of others. And even if there were a greater willingness to understand, too few of us are able to express our deepest thoughts in words.

But Music is the Universal Language. Once we learn it, the tips of our hearts creep out through the tips of our fingers. There may be no one to hear. Perhaps no one would understand even if they were about. But the blessed, joyous part of it all is that at last we have found self expression, and that is the next best thing to being understood.

Remember that the composers of the ages have been talking through this language of soul in all that they have written. As you play a piece of music, you therefore have two tasks to perform. You must strive to pass on the message that the Masters left, and you must interweave with it your own inner self. That is what is meant by interpretation and expression.

You should study to be a good listener as well as a good player, if you are to be a real Musician. Hear all of the beautiful music that you can, whether it be on your instrument or on some other. Music is bigger than any specific means for expressing it, and with you, Music should be the first consideration.

The Exercises this week are 9, 14, 23, and 31.

LESSON 20.

I sometimes tremble when I realize how slight is the difference between success and failure. Success is the child of Audacity. Failure is the offspring of discouragement.

There was a great inventor, once - great not because of his worldly possessions, but because he dreamed the most beautiful visions of helping humanity to bigger and better things. He had worked long and arduously on one of his ideas hampered by lack of funds, lack of friends, and (I am sorry to say) lack of food.

All the night through he had toiled over his model. There was just one little part needed to give the necessary movement, but the proper thought eluded him.

The cold gray dawn of another toilsome day found him discouraged and alone on a damp, park bench. He was thoroughly hopeless and ready to give up his idea and his ideal. True, the successful culmination of this experiment would mean fewer accidents in a great industry, and fewer lives sacrificed to unnecessary carelessness. But why struggle longer? The world called him visionary and an impractical dreamer. Why fight?

Indeed, the fight had clean gone out of him. Death, breakfast, or the lock-up were equally welcome to him. He was through!

And then, the little thing happened. The doorway across the street was opened. Through it came a piping childish voice in joyous morning song. Little feet pattered down the steps and soon the lisping notes came from directly at his side, while a trusting little hand slipped confidently into his. And at that minute the problem was solved - somebody trusted him, somebody cared!

Exercises 11, 22, 24, and 30.

LESSON 21.

Half the giant's strength is in the conviction that he is a giant. The strength of a muscle is enhanced a hundred-fold by the will power. The same muscle, when removed from the giant's arm - when divorced from the force of the mighty will - can sustain but a fraction of the weight it did a moment before it was disconnected.

If you have been studying these lessons aright, you have not only developed strong muscles, but you have also developed an understanding of the tremendous power you wield over them.

When your brain wills that the finger move quickly and with precision, it should be enough. Without thought, effort, your will should be carried out. There should be no faltering about this movement because the demand was definite, and the muscles have been trained in obedience.

Whenever you are called upon to play, always bear in mind your complete mastery over your fingers. You have nothing to worry about. You can depend on your tools. Give your attention to the soul meaning of the composition you are playing; or, if you are doing accompaniment work, make a conscious effort to efface yourself and make the soloist stand out, the predominant influence.

In passing from the silent exercises to the instrument, you must be careful still to maintain the correct muscular movements.

Practice Exercises 13, 21, 24, and 30.

LESSON 22.

Candidly, there is lots of room at the top in the world of music, just as in any other line of endeavor. On the other hand, there is a clammering, cluttering turmoil down at the bottom. Your own position is like that of a sensible tourist in the Alps who hires a competent guide and provides himself with the necessary trappings for safe climbing.

There is no law to prevent this traveler inviting the guide to sit down with him at the hotel in the valley and play pinochle. True, he pays pretty heavily for the unused equipment and for the companionship. Besides that, he never does see the glories of the heights. But that is his privilege.

What are you doing with your musical equipment and the helpful guidance which has been yours? Are you enjoying yourself in the companionship of the valley, or are you daring the paths of the mountain?

I can but urge you to struggle upward. You are not beating a new path. The way is so plainly outlined before you you need only actively aspire and soon the reward must be yours.

Specifically, what is there in store for the master Musician?

There is the profession of teaching. That ability is something that no one can ever take from you once you acquire it. There is professional playing in Church, Concert, and Orchestra. Later on, you may wish to take our easy course in Harmony and Composition, so that you can also write and arrange music. It is thoroughly worth-while. Particulars on request.

This week, take Exercises 15, 20, 29, and 31.

LESSON 23.

Suppose you do make mistakes sometimes. Is that anything to be discouraged about? Not at all. If only you learn by your mistakes and do not repeat the same one too often, you are well on the road to improvement. The only person who never makes an error is the person who never does anything. Steer clear of such a person.

But you who have practiced the Method of AUTOMATIC FINGER CONTROL faithfully have less to worry about as regards making mistakes than the average student. Your fingers are especially trained to go the right place at the right time without any conscious effort on your part. If you have not yet achieved this degree of skill, the thing to do is — not complain — but devote a little more time to strengthening up the still recalcitrant muscles.

Above all, keep moving. Don't get stagnant.

Idleness never won distinction in the world, and never will. The world does not owe us a living, but each one of us does owe the world honest, sincere work in whatever field we may choose for our endeavors. God made man for employment and we cannot dodge the issue.

That means that everything we do must be done effectively. When we are earning our daily bread, we must give our best. When we are playing, we must play honestly. When we are studying, we must strive earnestly. Only as we do this can we enjoy life's bounties to the full and win the progress we desire and deserve.

Exercises 10, 17, 19, and 26 for this week's study.

LESSON 24.

With this lesson you end your first reading of the Method of AUTOMATIC FINGER CONTROL. I trust that none of you will consider the work finished, however, because you have only done the primary work. With the greater strength of muscle and the broader understanding of the Method itself, you are now in a position to reap even more astounding benefits than you have already experienced.

There is no extra charge for this privilege. All that you are required to do is to start at the beginning again and go through the entire course as before. You will be surprised how many things you missed the first time over.

The brain develops in direct proportion to the studying you do. And your understanding and appreciation increases to just the same extent that your brain develops, so it stands to reason that you are in a better position to benefit by this course today than you were six months ago.

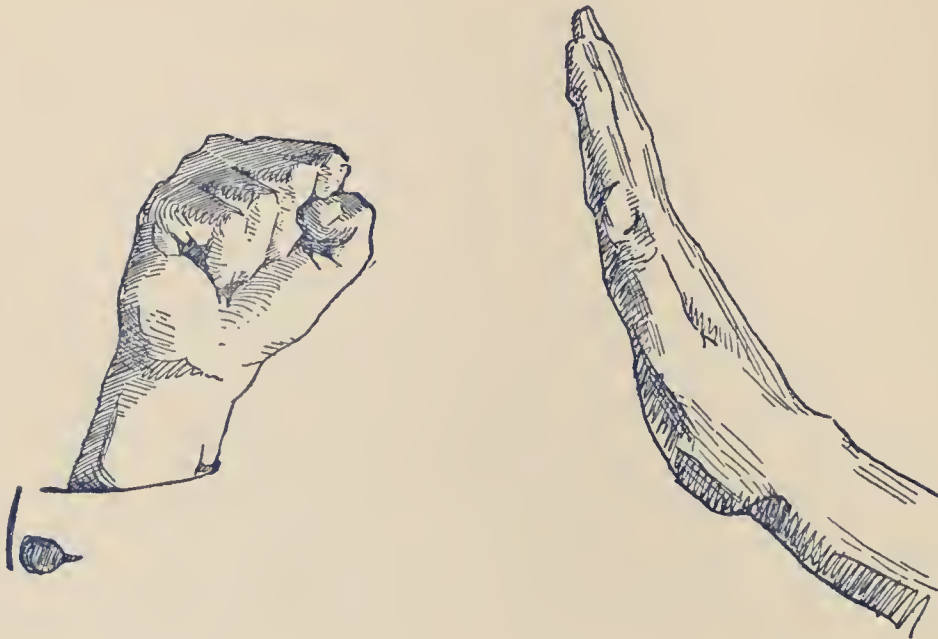
What you have already got out of AUTOMATIC FINGER CONTROL depends on what you have put into it. It is like putting money in a bank and taking it out with interest. You put your time in with the specific knowledge that years of study have made available to you in easily absorbed form, and you take out a distinct saving in time and effort in learning to play your favorite instrument.

I believe that your success has already fully justified your every effort. In parting, let me assure you that you will always find that this formula works.

Effort in a worthy cause brings RESULTS.

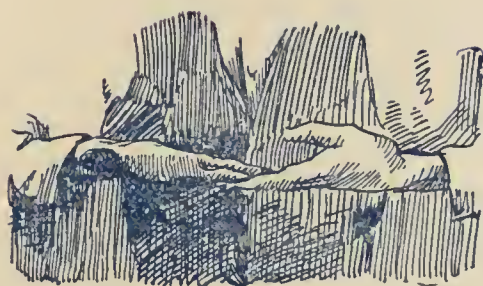
Exercises 12, 16, 18, and 28 complete this Course.

EXERCISE 1.



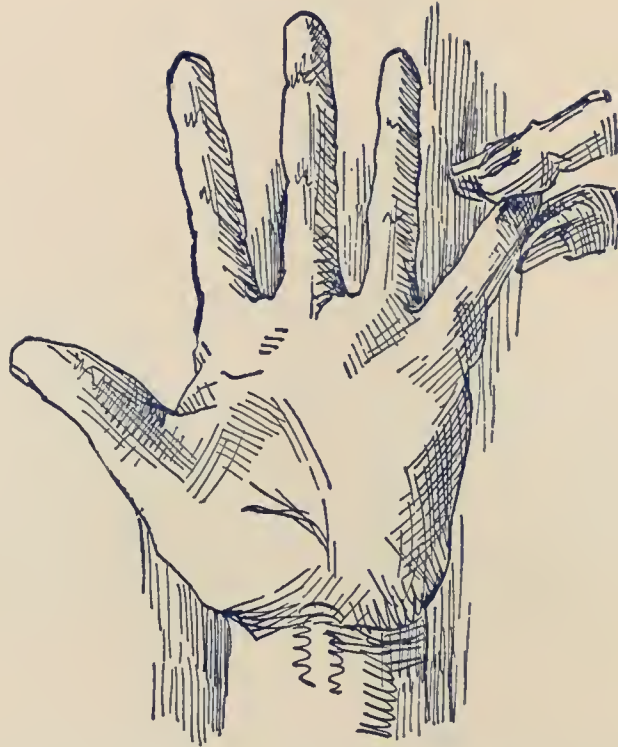
Hold your right hand before you, double up your fist tightly, thumb on the outside of the fingers. The hand turned with the palm side facing you. Open the hand briskly and with considerable effort, letting it turn around, so that the back of the hand is now turned toward you. Be sure to get this point and turn the hand around as you open the fingers. As you open the hand, be sure to keep the fingers stiff and bend them back from the wrist as far as possible. Repeat this exercise twenty times.

EXERCISE 2.



Lift your elbows nearly as high as your shoulders. Lay your left hand, palm up; straight across your chest, so that there is a straight line from the elbows to the finger tips. The fingers of the right hand with the palm turned down are laid on the fingers of the left. Twist the hands and forearms in opposite directions, until the hands come again into a similar position, but with the palm of the right hand up. Reverse the action briskly. Go through the cycle twelve times.

EXERCISE 3.



Open the left hand out flat with the fingers loosely apart.

Grasp the little finger with the thumb and fingers of the right hand. Very gently bend it backward, as far as it will go without straining. You must be careful not to overdo this at first. Now bend it forward to the palm; back again and to the right and left.

Do this six times, allowing the little finger to move freely.

Now repeat the exercise, only instead of allowing the little finger to move freely, try to hold it rigid and immovable. Of course the muscles of the little finger will be unable to stand the greater strength of your right hand, and it is intended that the finger should move, but in each case it should move against the resistance of the finger muscles. Repeat this exercise against resistance fourteen times.

Go through this entire process with each of the other fingers and the thumb of the left hand. Then take up the exercise with each of the fingers of the right hand, moving them with your left.

EXERCISE 4.



Lay the left hand flat palm down on a table, book, or other smooth surface. Open the thumb out of the way of the fingers.

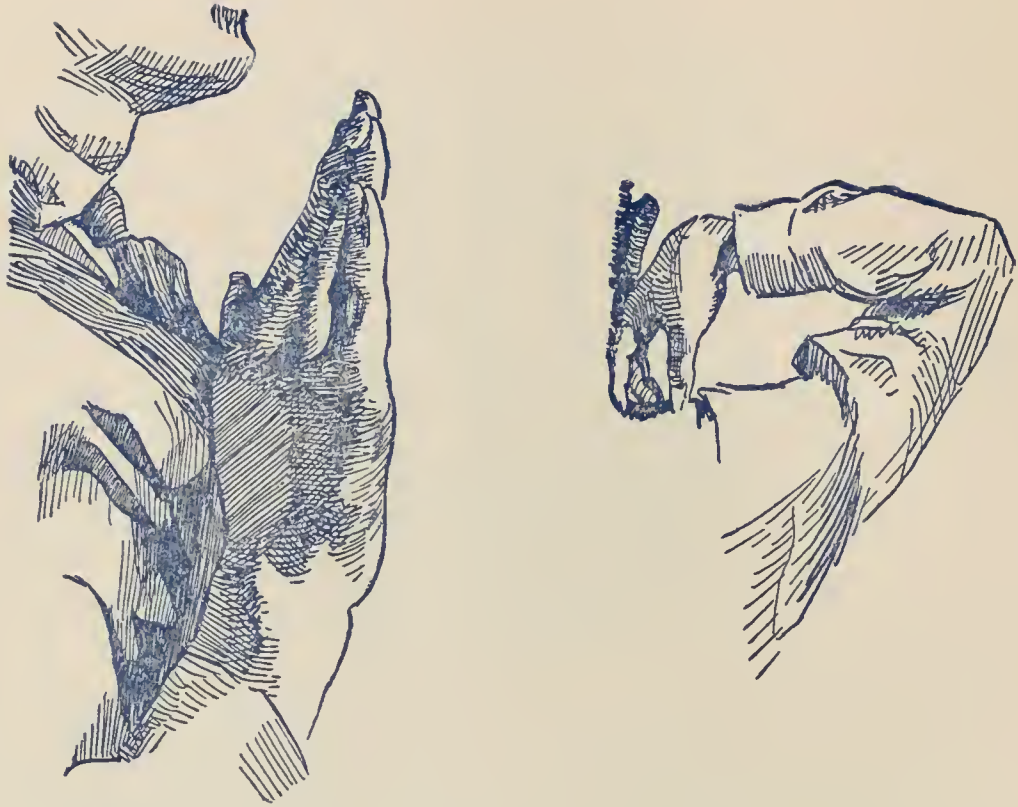
Grasp the index finger of the left hand with the thumb and finger of the right hand. Allowing the finger to move freely, draw it along the surface as far as possible without straining the muscles. Do this five times. Now with the finger muscles resist the movement, and repeat the exercise five times more.

Allowing the finger to move freely once more, lift it from the table in a large semi-circle, and swing it over towards the thumb and down to the table again. Repeat five times.

Go through this same movement five times with muscle resistance.

Carry out these exercises on the other fingers of the left hand, and then on all of the fingers of the right hand.

EXERCISE 5.



Put your right hand and arm down at your side, fingers extended. Keeping the elbow and upper arm close to the body, bend the arm briskly at the elbow, still keeping the hand open, and in a straight line with the forearm. Repeat this exercise twelve times with the palm of the hand turned toward the shoulder, and twelve times with the palm of the hand turned away from the shoulder.

Now raise the upper arm, so that the elbow bends slightly upward from the shoulder. Repeat the same bending action of the elbow twenty times. The position of the hand is immaterial in this exercise.

Go through these motions with the left arm.

EXERCISE 6.



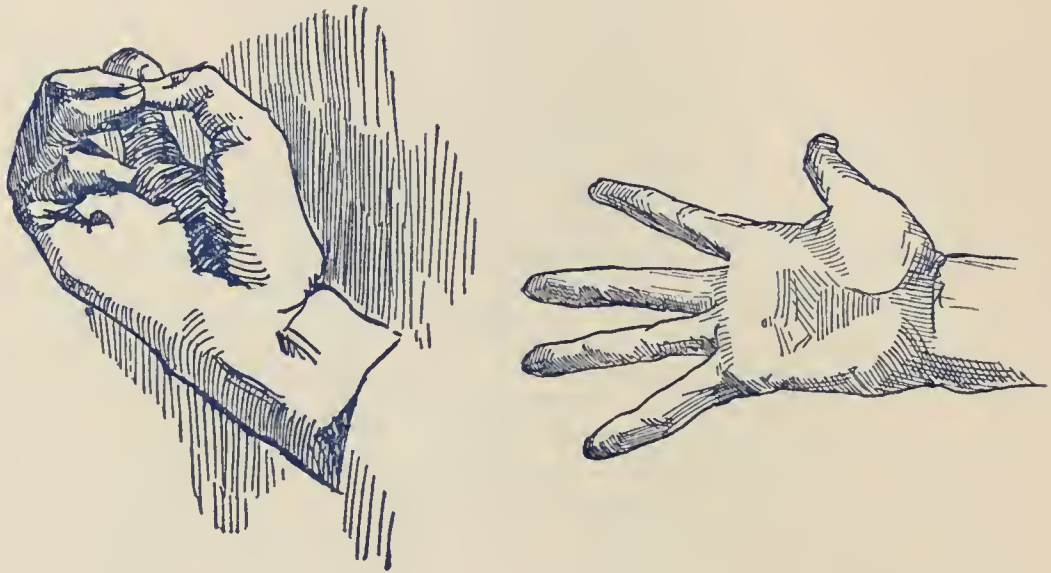
Hold your left hand up in front of you with the palm facing you. Press the index finger and the middle finger tightly together. Bring the two still held tightly together down to the palm, and then back straight again, quickly, briskly and with muscular resistance. The motion should be from the knuckle joint. Naturally the other fingers will have a tendency to curl. It makes no difference if they do. Repeat this exercise twenty times.

Next practice this exercise using the middle and the ring fingers pressed together, letting the little finger and the index finger remain as straight as possible.

Do the same exercise with the little finger and the ring finger together.

These same motions should be gone through with the right hand.

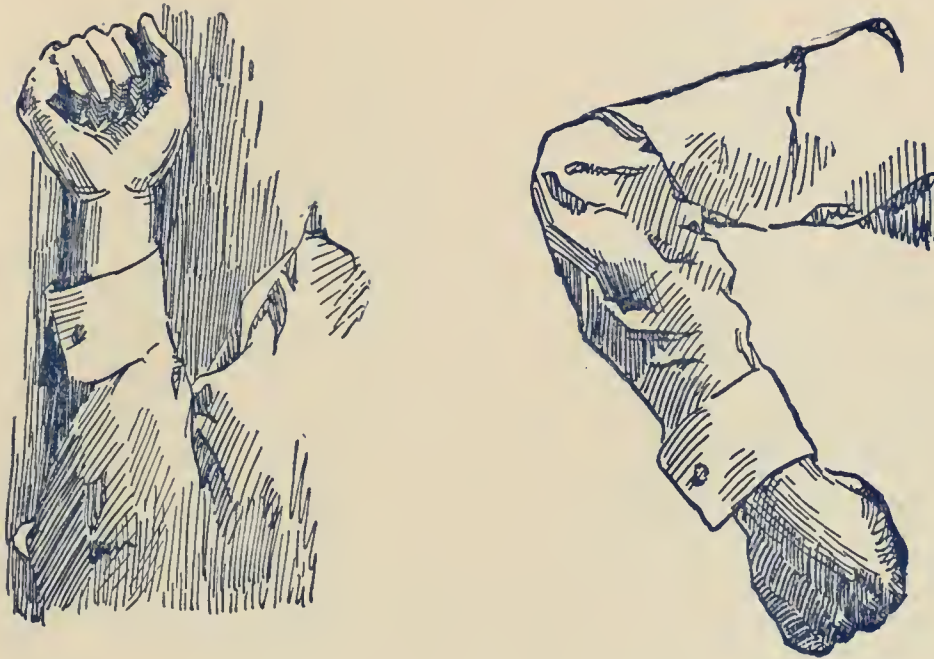
EXERCISE 7.



Bring the finger tips of the right hand together with the tip of the thumb, spreading the fingers at the middle knuckle and rounding the whole back of the hand. From this position snap the whole hand out flat, with the fingers spread wide apart. Do this forcibly. Quickly return to the original position and repeat the exercise twelve times.

This same exercise is to be performed with the **right** hand.

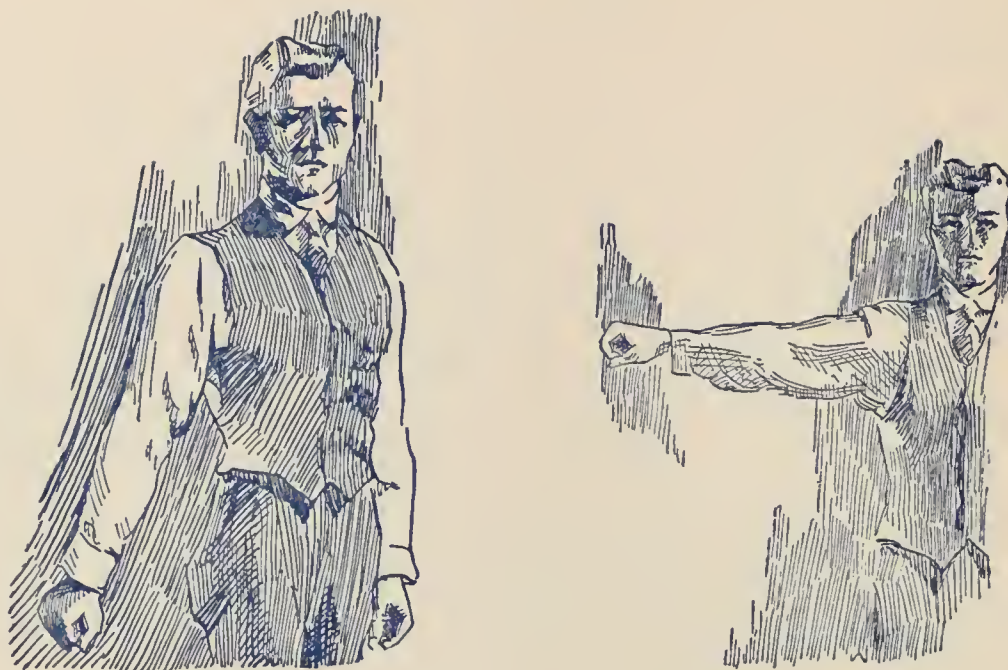
EXERCISE 8.



Raise your left arm so that the elbow is sticking out in front of you almost as high as the shoulder. Bend the arm at the elbow, so that the forearm reaches straight up in the air. Close your hand loosely. With a rotating movement of the upper arm, bring your fist down as low as it will go, still keeping the elbow at the same spot. Return to the original position. Repeat this exercise twelve times. At first it will be advisable to do this rather slowly and without too great effort, because of considerable strain in the region of the shoulder blade. Later, as the muscles become stronger and more supple, you can increase the speed and the intensity of the effort.

Repeat the same exercise with the right arm.

EXERCISE 9.



Stand straight with the arms down at your side. Double up your right fist. Keeping the arms straight, swing it back as far as possible and then front until it is directly overhead. Just the same as you do when you swing your arm in walking, only more so. Continue swinging the arm this way, but instead of swinging it back at your side, move it around, so that your arm finally swings up across the chest to the overhead position. The idea is to swing it, changing the plane gradually so that you pass through all the different positions between the side plane and the chest plane.

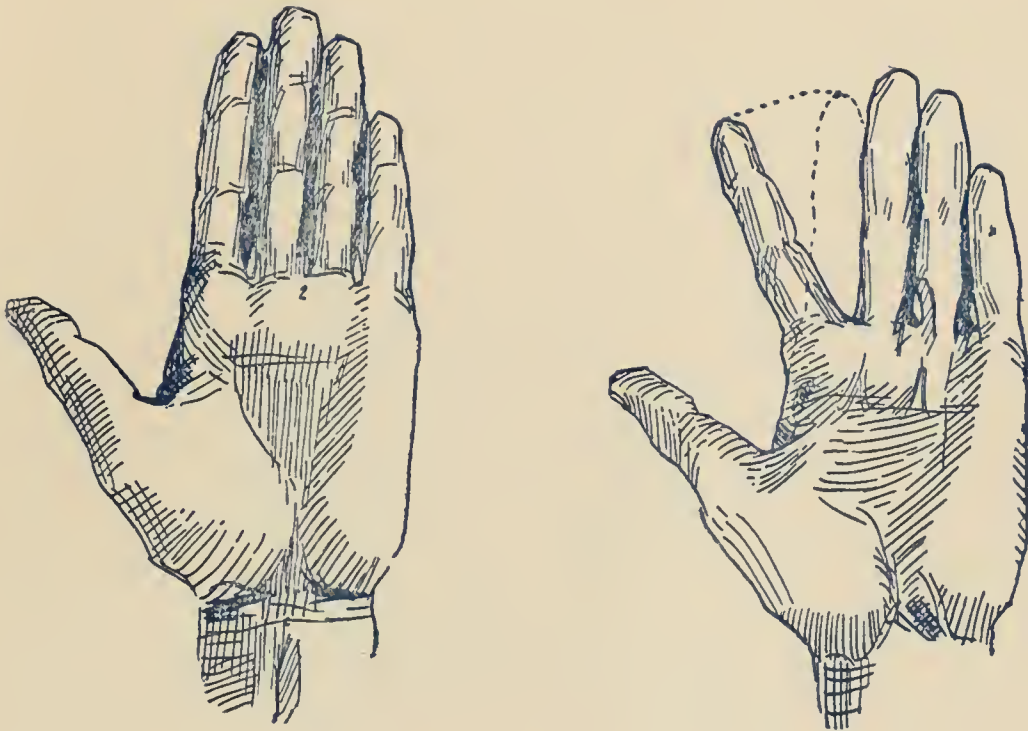
Repeat the same motions with the left arm.

Standing straight in military position as above, raise your right arm straight out from the shoulder, fist closed. Without bending the elbow, swing the arm back and forth as far as possible, on a level with the shoulders. Raise the arm a little and continue this swinging movement, each time raising it a little higher, then gradually descend passing from the shoulder level and continuing down.

Perform the same exercise with the right arm.

Caution: - These exercises must not be done too strenuously at first, as there is a severe strain on the shoulder blades. After the muscles become a little hardened, you can carry out these exercises with more vigor and about ten times in each of the varying positions.

EXERCISE 10.

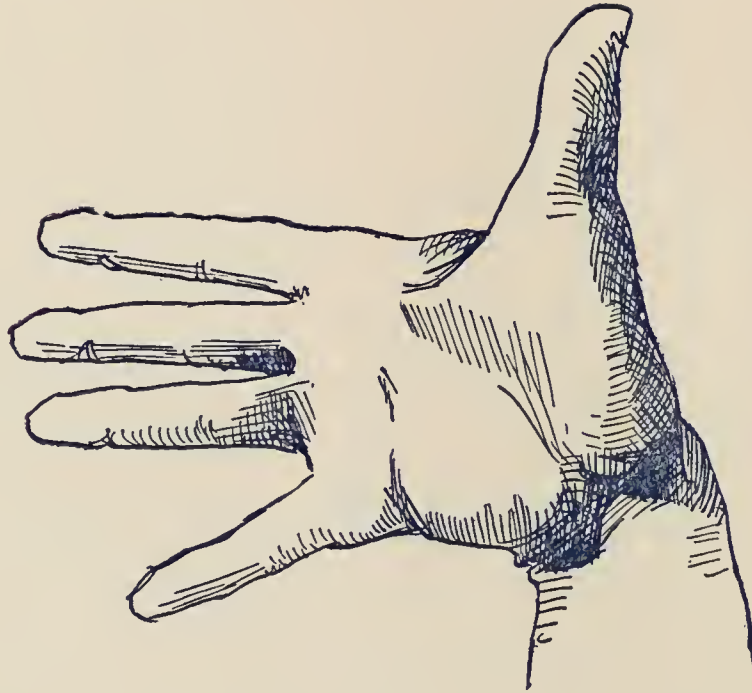


Open out the left hand before you, with the fingers close together. Hold the thumb apart. Move the first finger as far toward the thumb and away from the other fingers as possible, and back again. Do this gently and easily five times.

Now let the muscles of the hand and fingers become tense, so that as you draw the finger over towards the thumb with one set of muscles, the opposing set resists the motion. Repeat this ten times.

Go through this same movement with each of the other fingers of the left hand and then with each of the fingers of the right hand.

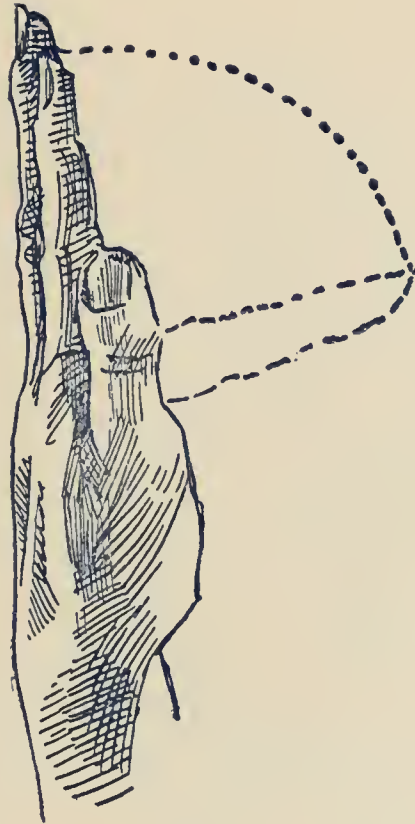
EXERCISE 11.



Hold out your right hand, the palm facing you. Separate the little finger slightly from the rest. With a brisk, sharp movement, twist the hand at the wrist to the left, so that the little finger moves down as low as possible. Repeat this exercise twelve times.

Perform the same exercise twelve times with the left hand.

EXERCISE 12.



Open the left hand, thumb and fingers, all close together, turning the hand so that the thumb is towards your body and the little finger away from it. Bend the first finger at the knuckle joint, and nowhere else, and bring it down toward the palm of the hand until it is horizontal, that is at right angles to the plane of the palm and the other fingers. If it will not come down of itself, help it a little with the other hand, but be careful not to strain the left hand muscles when you are first starting this exercise. Try not to move the other fingers of the left hand while you are bending the index finger downward. Repeat this motion ten times.

Go through this exercise with each of the other fingers in turn.

The first day you do this exercise, do it without any muscular resistance to the motion. Afterwards, from day to day, add more and more resistance as the fingers become stronger.

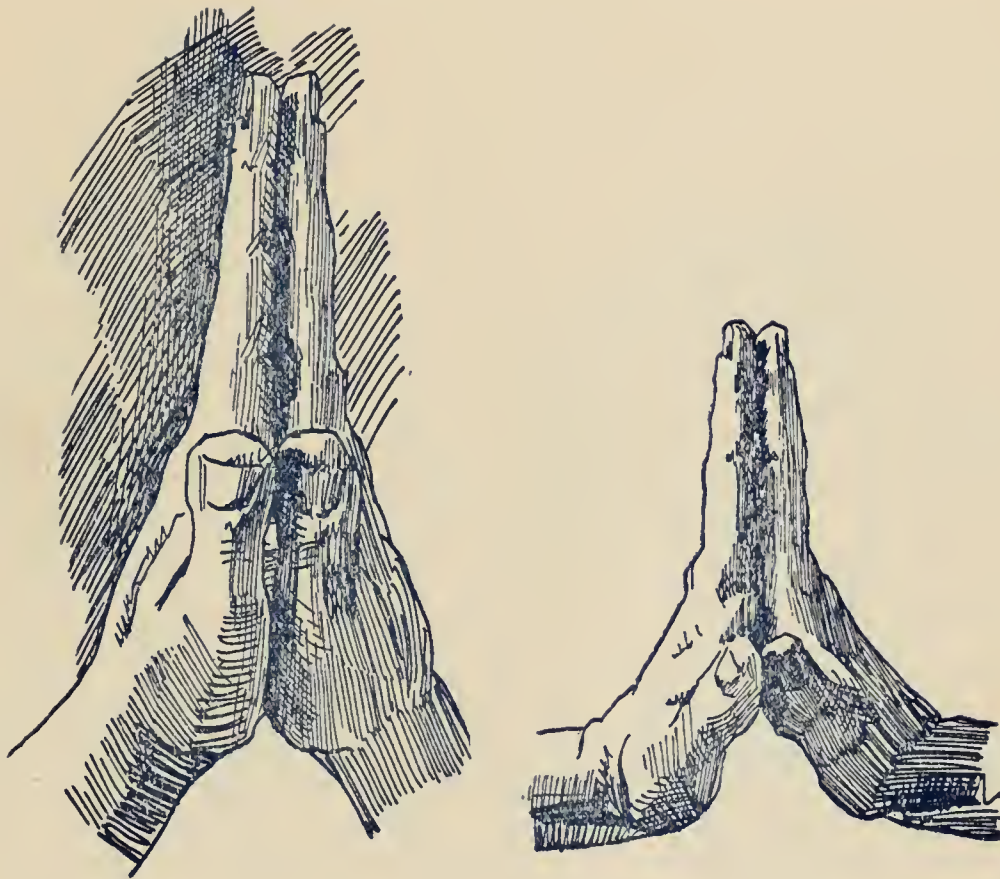
EXERCISE 13.



Hold the right hand edgewise before you, the thumb towards the chest. Have the fingers closed tightly together and bring the thumb firmly against the first finger. With a sharp, quick action, open the thumb away from the finger, so that it points over your shoulder; at the same time bending the entire hand sideways at the wrist, bringing the thumb still nearer the shoulder. The movement must be quite snappy to get the desired effect. Repeat twelve times.

Perform this exercise twelve times with the left hand.

EXERCISE 14.



Extend both hands in front of you, palms together; the fingers of each hand held tightly against those of the other; the thumbs separated from the fingers and pointed toward you.

Raise the elbows from the body, then slowly and with muscle resistance, move the palms apart. Leave the fingers together from base to tip. Just as slowly and with muscle resistance, close the palms again. Repeat this exercise five times.

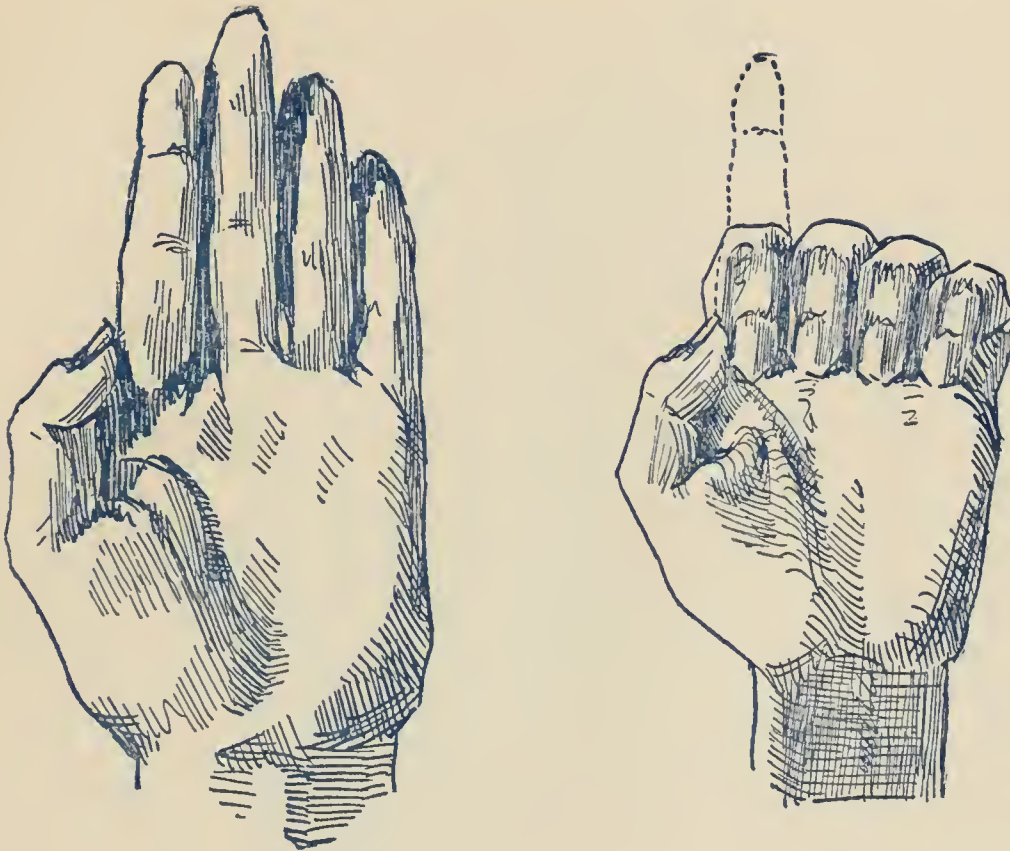
EXERCISE 15.



Hold your left arm across the chest palm up, but with the wrist bend as far down as possible, the fingers easily curled. Place the right arm in a similar position, but with the palm down, having the wrist of the right hand bent upward and fingers similarly curled. Lay the finger tips of the right hand on those of the left. From this position twist the forearms in opposite directions until the finger tips again come together, this time the palm of the right hand bent up, and of the left bent down.

Reverse the motion and repeat the exercise twelve times.

EXERCISE 16.



Extend the left hand and close the fingers down to the palm, keeping the knuckle joints straight and bending only the two outer joints.

Holding the other fingers motionless, straighten out the index finger. You must be careful throughout the entire exercise, never to move the knuckle joint. Repeat five times without muscular resistance, then go through the exercise with the muscles tense, so that one set resists the motion of the other.

Practice this exercise on each of the remaining fingers on the left hand and on all of the fingers of the right.

EXERCISE 17.



Stand erect, shoulders back, and without bending forward, lean far over to the right from the waist line. As you do this, let the right hand bend toward the left knee. While in this position, make a short but strong thrust, entirely from the right shoulder which will bring the fingers of the right hand possibly an inch nearer the left knee. Straighten up, bend to the left and thrust out the left shoulder. Repeat this exercise first with the right and then with the left twelve times.

EXERCISE 18.



Hold the right hand before you, the fingers relaxed, and slightly curved, palm facing you. Grasp the second, third and little fingers gently with your left hand, and bend the forefinger down to the palm from the second joint. Use considerable pressure each time you bring the finger down to the palm and repeat the exercise eight times, allowing the finger to become fully relaxed between each motion.

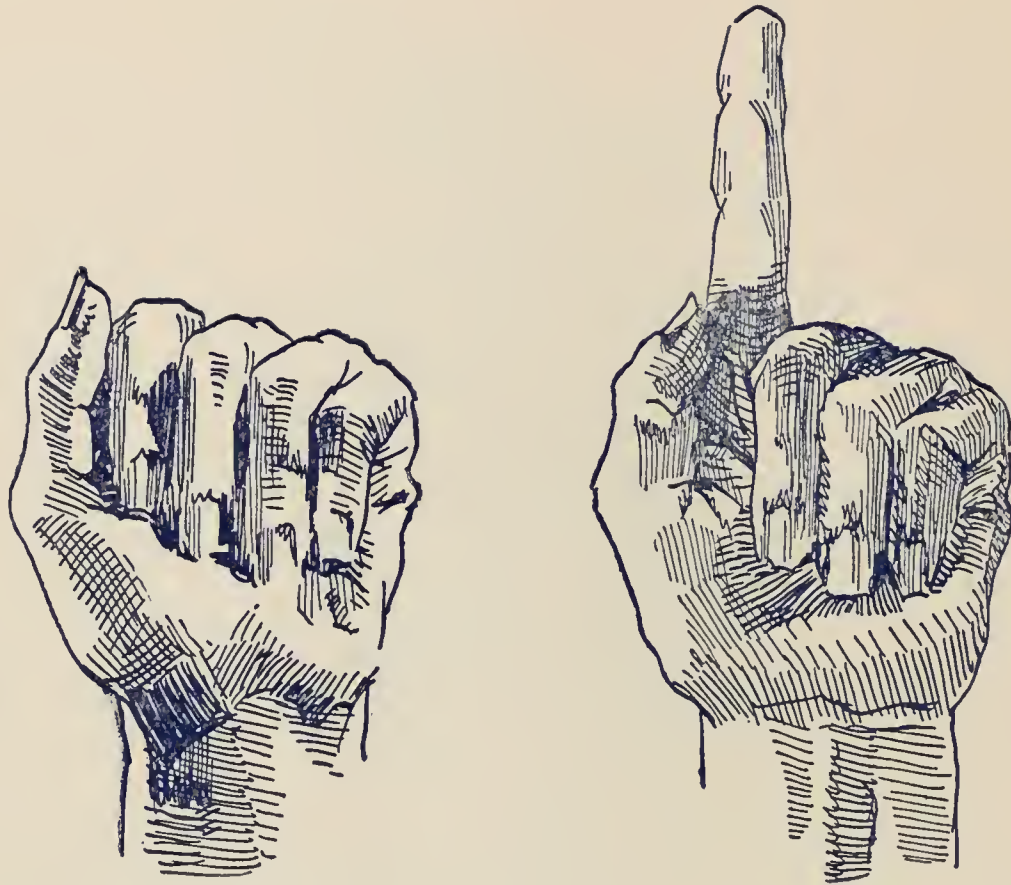
Repeat this exercise for the middle finger ten times.

For the ring finger, do this exercise twelve times.

For the little finger, do this exercise ten times.

Proceed with the same series of exercises for the left hand.

EXERCISE 19.



Hold your left hand before you, the fingers bent down to the palm, and reaching as far toward the wrist as possible. Extend the first finger. Open gradually so as not to move the others. Do this five times without muscular resistance and five times with.

Go through the same exercise with each of the other fingers.

EXERCISE 20.



Place the hand on any flat surface and keeping it straight, raise the first finger as far as you can from the table. Do not bend any joints save that at the knuckle. Repeat this ten times using increasing muscular resistance.

. Perform this exercise with each of the fingers.

EXERCISE 21.



Place the hand on a flat surface with the fingers curved so that just the tips and the base of the palm touch the table. Raise and lower the fingers one after the other slowly and with muscular resistance. Bring the fingers down with considerable pressure each time. Repeat twenty times with each hand..

With the fingers in the same position raise the thumb as high as possible, and bring it down sharply to the table. Repeat twenty times with each thumb.

EXERCISE 22.

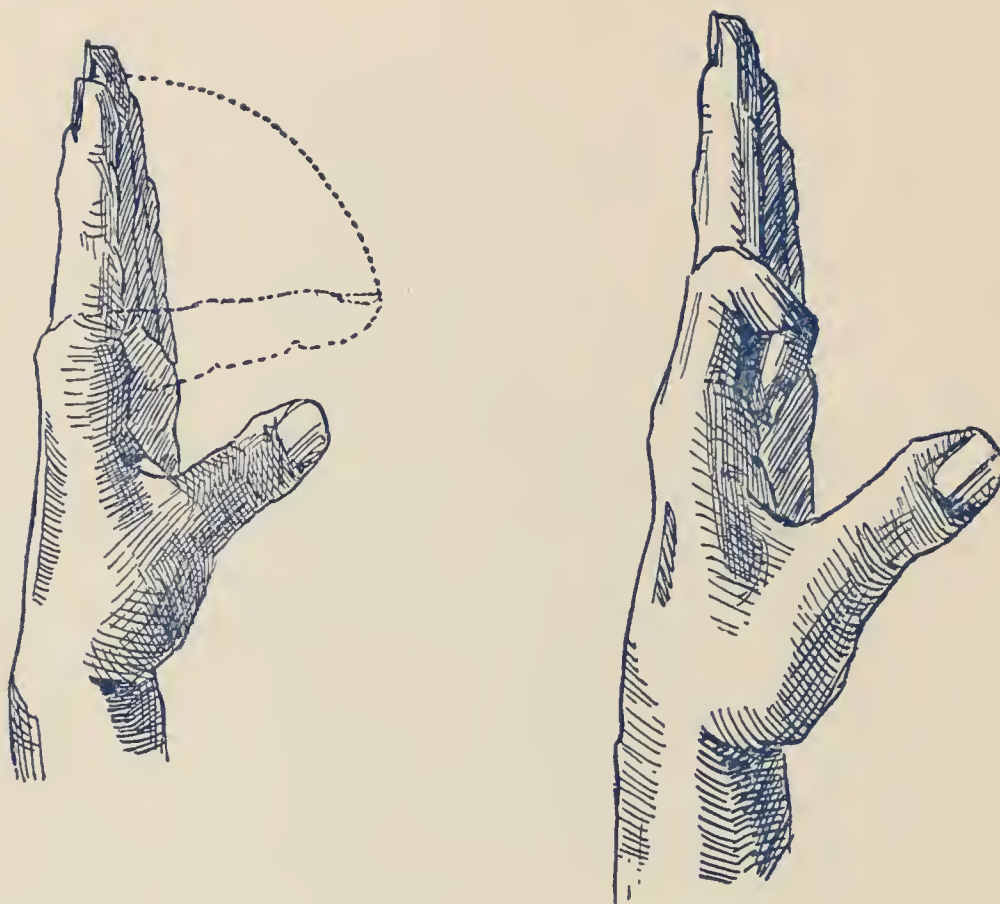


Open the left hand with the fingers together but the thumb out of the way. Move the index finger so that the tip of it circles around down toward the palm, over to the thumb, to the back, and returns to the original position. Keep the fingers straight all of the time. Repeat this without muscular resistance five times.

Now stiffen the muscles of the finger, so that one set resists this motion, while the other set overcoming the resistance, causes the finger to circle as before. Repeat five times.

Go through the same exercise with each of the other fingers of the left hand, and then with all of the fingers of the right hand.

EXERCISE 23.



Extend the fingers of the left hand, with the little finger away from you and the thumb opened and pointing away from the palm, that is toward your right. Bring the index finger down until it is at right angles to the palm, bending only at the knuckle joint.

Let the knuckle joint straighten up again and at the same time bend the other two joints of the finger, so that the finger tip goes down to the palm of your hand. Repeat this exercise five times without resistance, and then five times with resistance.

Continue the exercise of each finger of the left and right hands.

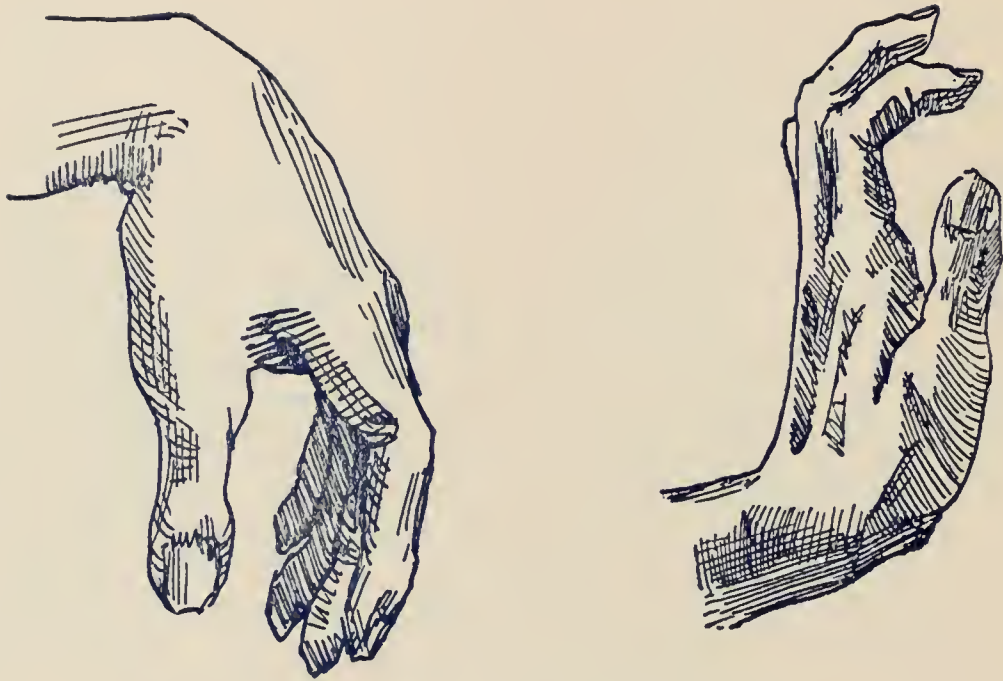
EXERCISE 24.



Lay the right hand flat on a table or other hard plane surface, fingers and thumb far out-spread. Press firmly with the whole hand on the table. Continuing this downward pressure, exert an upward pressure against it with the finger tips, and raise the body of the hand about $1\frac{1}{2}$ inches from the table top. Throughout this entire exercise try to keep the back of the hand parallel with the table. After you have reached the desired height, press the hand down to the table top again against muscular resistance. Repeat this exercise ten times.

Perform the same exercise with the left hand.

EXERCISE 25.



Place the elbows at the side, forearms horizontal, with your hands out in front of you. Bend the hands downward at the wrist with the fingers loose and gently curved. Then bend the hands upward from the wrist as far as they will go. This exercise may be done with both hands at the same time. Repeat ten times.

With your forearms extended in front of you, and the hands held straight out, fingers spread wide apart, palms down, move the hands at the wrist slowly from side to side with considerable muscle resistance. Do not move the arm. All motion must be from the wrist, and in a side-wise direction. Repeat ten times.

Extend the forearms and hands in front of you, palms up, with the fingers held close together. Moving from the wrist as a pivot, and from no other joint describe as large a circle as possible with the finger tips using muscular resistance, slowly ten times, then reverse the motion and repeat ten times circling back in the opposite direction.

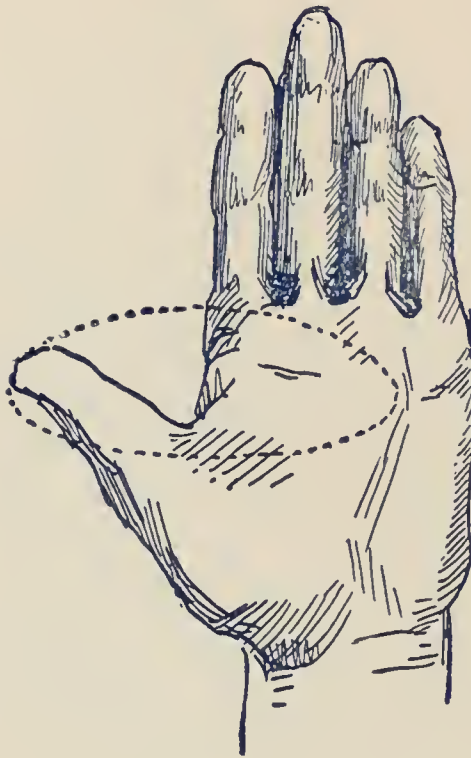
EXERCISE 26.



Fold the hands together, fingers interlaced. Hold them tightly closed. Now raise the first finger of the right hand and bring it back slowly with muscles tense, just as far as you possibly can, pressing the other fingers hard against the backs of the hands.

Repeat this exercise twelve times for each one of the fingers.

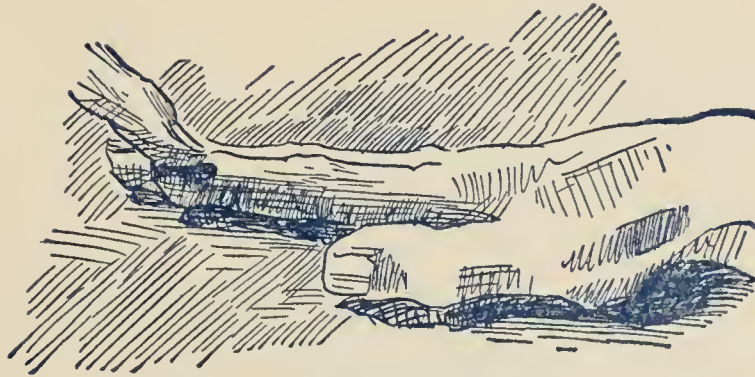
EXERCISE 27.



Extend the left hand before you, fingers close together. Moving only the joint down near the wrist, swing the thumb around in a circle. Do this five times without muscular resistance and five times with.

Repeat this exercise with the thumb of the right hand.

EXERCISE 28.



Lay your right hand, palm down, flat on any plane surface. Press the fingers quite firmly down on the table. Place the forefinger of the left hand on the nail of the forefinger on the right hand with a slight amount of pressure. Raise the forefinger of the right hand as high as possible from the table against this pressure. Keep the forefinger of the right hand straight, save at the knuckle joint, and the other fingers firmly on the table. Return the finger to the table against muscular resistance. Repeat this exercise twenty times.

Go through this same exercise with the other fingers of the right hand, then reverse and proceed with the fingers of the left hand.

Do this exercise with the thumb nail, but instead of having the whole hand flat on the table, have the fingers curl, so that the side of the hand touches the table, and raise the thumb against the pressure of the finger of the opposite hand twenty times.

EXERCISE 29.



Extend both hands in front of you, palms together, the fingers of each hand held tightly against those of the other, the thumbs separated from the others and pointed toward you.

Raise the elbows from the body, then slowly and with muscular resistance move the palms apart, keeping only the tips of the fingers together. Push hard with the finger tips against each other. Just as slowly and with muscle resistance close the palms again. Repeat this exercise five times.

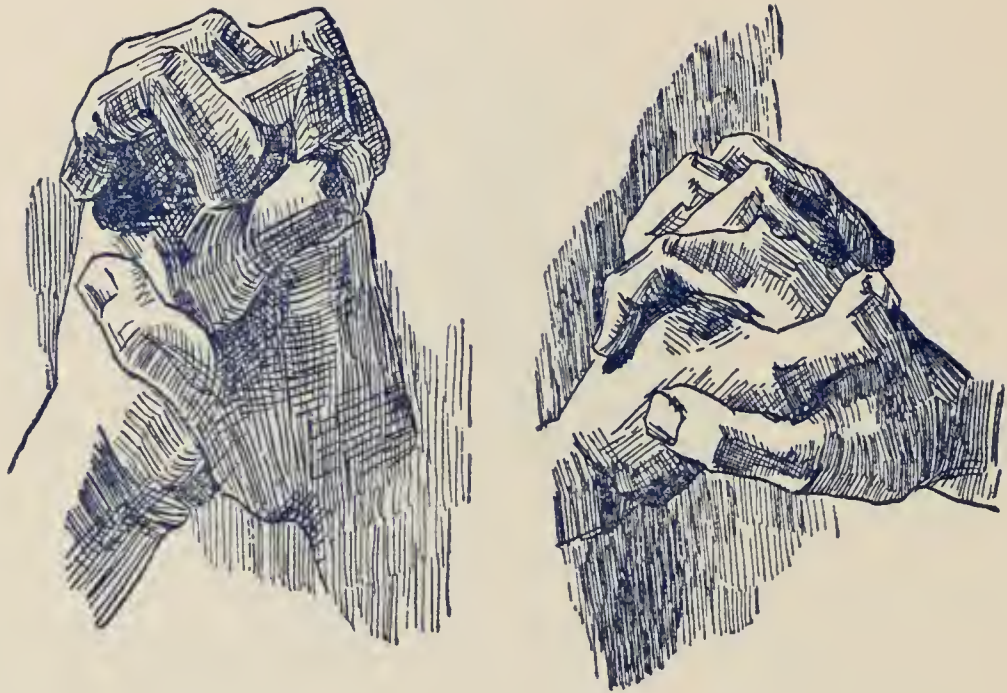
EXERCISE 30.



Extend the left hand and spread the fingers and thumb as far as possible. Slowly, and with muscular resistance, bring the tip of the first finger and the tip of the thumb together, forming a circle. Return to the original position. Repeat ten times.

Do this exercise with each of the other fingers of the left hand, and then with each of the fingers of the right hand.

EXERCISE 31.



Fold your hands together interlaced. Hold them together tightly. Now against muscular resistance, slowly open the palms and the base of the wrist and as slowly close them together again. Repeat this exercise ten times.

FIRST EXAMINATION

1. What time do you practice AUTOMATIC FINGER CONTROL each day?
2. How many times have you missed your practice periods during this first six weeks?
3. Do Exercise No. 1 twenty times with the left hand. Do the muscles between the wrist and elbow feel tired?
4. Take Exercise No. 12 first with the left hand and then with the right. Which muscles feel tired from this?
5. What marked improvement have you already noted from practicing AUTOMATIC FINGER CONTROL?

SECOND EXAMINATION

1. Take Exercise 14. How far apart can you separate the base of the palms without separating the fingers?
2. Which muscles does Exercise 17 tire?
3. Which finger of which hand feels most tired after Exercise 18?
4. Do Exercise 18. How high can you raise the ring fingers?
5. In which muscles have you noted greatest improvement so far?

THIRD EXAMINATION

1. Can you do Exercise 25 without tiring any muscles? If not, which?
2. Do you perform Exercise 30 quickly or slowly?
3. What time each day do you practice AUTOMATIC FINGER CONTROL?
4. How many days have you gone without practicing at all?
5. Just how does having stronger, more supple fingers help you?

FOURTH EXAMINATION

1. Which exercise of this course did you find most difficult?
2. Do you still have trouble with any exercises? Which?
3. Are you able to master your lessons at the instrument more rapidly now than when you took up AUTOMATIC FINGER CONTROL?
4. Take Exercise 16 with muscle resistance, ten times instead of five. Can you do it equally well with each finger?
5. Write me all of the ways in which AUTOMATIC FINGER CONTROL has helped to make a good player of you in shorter time and with less practice at the instrument.

POST SCRIPT

You have something more today than you had six months ago before you took up AUTOMATIC FINGER CONTROL. You have a nest egg. And yet, it is something more valuable, even, than a nest egg in its ordinary sense of capital. You have a specific knowledge and ability and dexterity that can never be taken from you. If you have carried out the exercises of this course in accordance with the instructions, you are already far on the way toward the supreme mastery of your instrument.

We are always glad to hear of this progress from our students. Write us and let us know of the marvelous results attained in your own case.

But capital, to yield returns, must be put to work. And so must your new-found art. You have strengthened and trained your fingers to greater skill than that enjoyed by the average musician. You should take advantage of that fact.

Fundamentally, there is a strong similarity between all of the instruments. They all require the use of the same finger muscles. They all make use of notes.

Herein lies a wonderful opportunity for you to make music more and more valuable and profitable to you as the years go by. You are now ready to take up further musical study. We strongly recommend that each student learn to play not only one instrument, but several. It is not hard with the start you already have. We make very attractive offers to our students who take up the study of a second instrument. If you are in doubt as to what instrument to study next, write us. And sooner or later, you should also study Harmony, Composition and Voice.

